

Draft II: Proposed *Handbook* Changes

NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE

February 26, 2019

OFFICIAL NOTICE. This constitutes the official notice of proposed *Handbook* changes forwarded in advance of the Annual Meeting as required by the NAST Bylaws.

NOTE: All proposed changes are indicated in red.

VOTE SCHEDULED. A final text of these proposed amendments will be presented to the membership for a vote on Friday, March 29, 2019 during the NAST Annual Meeting.

Rationales for these changes are provided at the end of the document on pages 13 – 14.

COMMENT PERIOD II
February 26 – March 28, 2019

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BYLAWS

— Action by the NAST Membership —

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Bylaws

Article III., Governance

Section 3. Board of Directors

Add new Section 3.B. and re-letter as follows:

Section 3. Board of Directors.

- A. The Officers, the Chair of the Commission on Accreditation, four directors who are official representatives of member institutions elected by the membership from a slate of nominees provided by the Committee on Nominations, and two appointed public members, together with the Immediate Past President, if eligible, shall constitute the Board of Directors. The Immediate Past President is eligible to serve as a member of the Board of Directors if affiliated with a member institution irrespective of whether or not he or she is the official representative. However, if the Immediate Past President is no longer the designated official representative,

he or she may vote on the business of the Board of Directors, but will not vote on the business of the Association as an institutional representative. If the Immediate Past President is not eligible for Board service, the position will remain vacant.

Each member shall be at least eighteen years of age. No two individuals may, at the time of election, be from the same institution. The Board shall have Directors from institutions with professional degree programs such as the Bachelor of Fine Arts or Master of Fine Arts; liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate. With the exception of the public members, the Board shall be appropriately balanced to represent a variety of theatre backgrounds and perspectives.

The public members of the Board shall represent the public interest. During meetings of the Board, public members shall have full privileges of the floor and full voting powers. Public members shall be appointed by the President in consultation with the Executive Committee of the Board (see Bylaws, Article III., Section 3.E.). The terms of public members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public members shall serve no more than six consecutive years.

The Executive Director of the Association shall be an ex officio, non-voting member of the Board of Directors. In order to achieve appropriate coordination, officers or designated representatives of other theatre organizations may, from time to time, at the discretion of the Board, be invited to sit with the Board as ex officio and non-voting members.

B. Although the above procedure ensures a broad range of individual and institutional perspectives, once elected or appointed, members of the Board shall act as individuals in accordance with the policies, procedures, protocols, interests, and autonomy of the Association. In conducting the business of the Board, members shall serve the interests of the Association. They shall not serve as representatives of types of institutions or other organizations, however defined. They shall hold in confidence matters before the Board according to NAST procedures or as determined by the Board.

C. B-A majority of the members of the Board of Directors shall constitute a quorum thereof. Action of the Board of Directors shall be by majority vote of those present at all meetings at which a quorum exists.

D. C-The Secretary of the Association shall be the Secretary of the Board of Directors.

E. D-The Board of Directors shall:

1. Exercise the various responsibilities of the Board as stipulated in the Bylaws.
2. Have control and overall management of the affairs, funds, and properties of the Association not otherwise provided for.
3. Review the annual report of the Association's financial position as prepared by the Association's official auditors.
4. Establish Association dues and fees.
5. Establish and revise Part I of the Rules of Practice and Procedure in the NAST *Handbook* following consultation with accredited institutional members.
6. Address the needs of the membership, recognizing the diversity as well as the common basic purposes of all member institutions.
7. Review and, as appropriate, act on proposals presented by any ad hoc committees established by the Board to address issues that the Bylaws indicate are under the authority of the Board.

- ~~F. E.~~ There shall be an Executive Committee of the Board consisting of five voting members: the President, the Vice President, the Secretary, the Treasurer, and the Chair of the Commission on Accreditation. The Executive Director shall be an ex officio, non-voting member of the Executive Committee. The Executive Committee shall be empowered to take all action authorized by the Board on behalf of or concerning the Corporation as might be necessary between meetings of the Board, except as limited by the laws of the State of New York, the Certificate of Incorporation of this Corporation, or these Bylaws. A majority vote of the full membership of the Executive Committee shall be required for the taking of any action by it. At each regular meeting of the Board of Directors, the Executive Committee shall submit a report of the actions taken by it since its last previous report to the full Board, which report shall be considered and ratified by the Board.
- ~~G. F.~~ Neither the Board of Directors nor the Executive Committee of the Board make or otherwise engage or intervene in the accreditation decisions of the Commission on Accreditation. The Commission makes accreditation decisions regarding institutions completely independent of the Board and Executive Committee. Although the Chair of the Commission on Accreditation is a member of the Board, the Chair is not permitted to discuss or otherwise disclose to other members of the Board any information regarding the institutional accreditation decisions of the Commission beyond that provided to the membership of the Association and the public at large. The same rule applies to the Executive Director who is the Recorder of the Commission on Accreditation and an ex officio member of the Board and Executive Committee.

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Bylaws

Article IV., Commission on Accreditation

Section 1. Membership

Amend Section 1. as follows:

Section 1. Membership. The Commission on Accreditation shall have fifteen (15) voting members including the Chair. With the exception of the public members, Commission members shall be elected by the voting members of the Association from among individuals officially representing member institutions. With the exception of the public members, the Commission shall be appropriately balanced to represent a variety of theatre backgrounds and perspectives. Commission members should have had experience as visiting evaluators. In making nominations for the Commission, the Committee on Nominations shall take into consideration the need for balance among various types of institutions.

- A. Chair.** The Chair shall be an official representative of an institution with Membership in the Association as defined in the Bylaws, Article I., Section 1. The Chair shall be elected for a three-year term. The Chair should have served one or more terms on the Commission, and the term as Chair shall be in addition to time already served as a Commission member.
- B. Public Members.** There shall be two public members to represent the public interest. The public members shall have full privileges of the floor and full voting powers. The public members shall be appointed annually by the President in consultation with the Executive Committee of the Board of Directors. Public members shall serve no more than six consecutive years. Once appointed, the public members have no reporting responsibility to the President or to the Executive Committee regarding the work of the Commission. The public members must keep the confidentiality required of all Commission members (see Bylaws, Article IV., Section 1., concluding paragraph).
- C. Representatives.** In addition to the Chair, there shall be twelve (12) members of the Commission; each shall be the official representative of an institution with membership in the Association as defined in the Bylaws, Article I., Section 1. The Commission shall have members from institutions with professional degree programs such as the Bachelor of Fine Arts or Master of Fine Arts; liberal arts and/or academic degree

programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate. Members shall serve three-year terms or less if elected to fill an unfinished term. Terms shall be staggered.

- D. **Recorder.** The Executive Director or his/her agent shall serve as the Recorder of the Commission. The Recorder of the Commission shall have no vote.

~~Though~~ Although the above procedure ensures a broad range of individual and institutional perspectives, once elected or appointed, members of the Commission shall act as individuals in accordance with the standards, policies, procedures, and autonomy of the Association. In conducting the business of the Commission, Commission members shall serve the interests of the Association. They shall not serve as representatives of types of institutions or other organizations, however defined. They shall hold in confidence the actions of the Commission and the discussions leading to them.

RULES OF PRACTICE AND PROCEDURE, PART II

— Action by the NAST Commission on Accreditation —

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Rules of Practice and Procedure, Part II

Article I., Institutional Membership

Section 3. Curricular Requirements

Amend Section 3. as follows:

Section 3. Curricular Requirements. The Association will grant Membership or renewal of Membership only when every curricular program in theatre of the applicant institution (including graduate work, and distance learning, if offered) meets the standards for degree-granting institutions (especially Standards for Accreditation IV.–XV., and Appendix I.B.), and the NAST standards for non-degree-granting institutions (see Standards for Accreditation XVI.–XVIII.). The particular administrative structure used to manage theatre curricula in multipurpose institutions has no effect on the applicability of this rule.

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NAST only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in the *Handbook* specifically intended for non-degree-granting institutions.

Some institutions have degree-granting and non-degree-granting units. The most common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit that does not grant degrees but that offers pre-professional and/or avocational work in theatre to children, youth, and adults in the surrounding community. All such programs are reviewed as functional parts of the total curricular effort of the theatre unit. After action by the Commission on Accreditation, such non-degree-granting program operations are listed in NAST publications indicating the title of the administrative component (e.g., community education program, preparatory program, laboratory school, etc.). Such programs are thus included in the institution's accredited institutional Membership.

STANDARDS FOR ACCREDITATION

— Action by the NAST Membership —

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Standards for Accreditation

II. Purposes and Operations

G. Library and Learning Resources

5. Services

Add new II.G.5.b. as follows:

5. Services

a. Standards

- (1) The institution shall maintain appropriate hours of operation for the library.
- (2) There must be convenient access to the library holdings in theatre through complete and effective catalogs, indexes, and other appropriate bibliographical tools.
- (3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.
- (4) Instruction in the use of the theatre collection shall be provided.

- b. **Guideline.** Institutions should assist students to develop functional capabilities with regard to library resources including, but not limited to, the use of current tools and technologies necessary to support research and promote inquiry.

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Standards for Accreditation

II. Purposes and Operations

H. Recruitment, Admission-Retention, Record-Keeping, and Advisement

1. Standards

Amend II.H.1.f. as follows:

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the theatre unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.
- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's theatre programs.
- e. Admission to particular programs of theatre study must be correlated to the institution's ability to provide the requisite coursework and experiences at the appropriate level for all students enrolled.

- f. **Student Retention** policies must be:
- (1) Appropriate to the purposes of the institution's curricular programs;
 - (2) Clearly defined;
 - (3) Published for students and faculty; and
 - (4) Applied with rigor and fairness.
- g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma.
- h. The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades, repertory studied, performances associated with degree or program requirements, and the results of other appropriate evaluations.
- i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, dissertations, compositions, recital programs, and audio recordings.
- j. Advising must address program content, program completion requirements, potential careers or future studies, and theatre-specific student services consistent with the natures and purposes of theatre degrees and programs being offered. Institutions must provide students with written documents and advising that describe all requirements and the purposes of their programs.

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Standards for Accreditation

II. Purposes and Operations

K. Articulation with Other Institutions

Amend II.K.2. as follows:

1. **Standard.** Institutions must publish any articulation agreements with other institutions.
2. **Guideline.** Baccalaureate degree-granting theatre units are expected to assume joint responsibility for working cooperatively to facilitate the articulation between community and two-year college and four-year college programs: for example, the development of **clear and functional understandings and agreements (see Standards for Accreditation II.1.1.b.(10))**, validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies (see Standards for Accreditation III.A.3. for standards regarding transfer of credit).

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Standards for Accreditation

III. Theatre Program Components

K. Non-Degree-Granting Programs for the Community

Add new III.K.3. as follows:

1. **Standards Applicability.** Many postsecondary theatre units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. *Community theatre school, preparatory program, laboratory school, and community division* are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting theatre programs that (a) serve individuals in their communities in a pre-professional or avocational context; (b) have a specific published identity; (c) have at least one specifically designated administrator; and (d) operate on an academic year or year-round basis, the part of the theatre unit or other entity so designated and the programs it offers must meet the following standards in order to protect the institution's name and its accreditation status as a theatre unit.

2. Standards

- a. Specific purposes correlated with those of the postsecondary theatre unit and the institution as a whole must be developed and published.
- b. Statements of purpose must clarify priorities among theatre achievement and other important goals.
- c. Functional principles in the NAST standards for purposes and operations (Standards for Accreditation II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total theatre effort, and shall support the achievement of educational results as specified by programmatic purposes.
- d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term *community* implies open opportunity for all; the term *laboratory*, units or programs involving the majority of intern teachers from pedagogy programs.
- e. A review of each instructional program demonstrates that students are:
 - (1) Achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study.
 - (2) Developing an effective work process and a coherent set of ideas and goals appropriate to their level of study.
 - (3) Developing a significant body of skills sufficient to produce work consistent with the goals of their programs
- f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NAST standards for such programs.

3. Opportunities. Community education programs are encouraged to provide cultural opportunities to the communities they serve. When planning programs of study and community activities, consideration should be given to, and informed by, the heritage of the community in which the institution operates.

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Standards for Accreditation

VII. The Liberal Arts Degree with a Major in Theatre

E. Liberal Arts Programs in Musical Theatre

Amend II.E. as follows:

- E. Liberal Arts Programs **with Studies** in Musical Theatre. Standards and Guidelines for all such programs are found in Appendix I.B., Sections 3. ~~and 5.~~

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Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Theatre

A. Bachelor of Fine Arts in Acting

1. Curricular Structure

Amend IX.A.1.b. as follows:

1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in acting as indicated below and in Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in the major area, including acting (speech, voice, and movement), participation in full-length plays performed before an audience **or performances in other media**, and independent study should comprise 30–40% of the total program; supportive courses in theatre, 20–30%; general studies, 25–35%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum (see Standards for Accreditation III.C.).

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Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Theatre

A. Bachelor of Fine Arts in Acting

3. Essential Competencies, Experiences, and Opportunities

Amend IX.A.3.e. and k. as follows:

3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*)
 - a. Demonstrated ability to act (i.e., to project one’s self believably in word and action into imaginary circumstances, evoked through improvisation or text).
 - b. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
 - c. Demonstrated ability to create characters convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
 - d. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
 - e. Understanding of the specific demands of the acting styles for major periods and genres of dramatic literature **and media**.
 - f. Clear, articulate, and expressive speech, normally with demonstrated ability to use appropriate tools and systems to learn and perform dialects, and the ability to perform effectively in verse plays.
 - g. A flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying sizes and in media productions.
 - h. A flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships.
 - i. An overview understanding of makeup materials and techniques.
 - j. Demonstrated comprehension of the basic business procedures of the actor’s profession, including audition procedures, résumés, agents, and so forth.

- k. Solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program. ~~including the opportunity~~ Performance of ~~for~~ a significant role in ~~a~~ at least one major production during advanced study and no later than the senior year is regarded as an essential experience. Major production includes, but is not limited to, the full production of a complete work or the equivalent in other media.

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Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Theatre

D. Bachelor of Fine Arts in Musical Theatre

3. Essential Competencies, Experiences, and Opportunities

Amend IX.D.3.e. as follows:

3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional theatre degree programs*)
 - a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.
 - b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.
 - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
 - d. Opportunities to develop a high level of skill in sight-singing.
 - e. ~~Opportunities for p~~Performance ~~experience~~ in workshops and full productions of musical theatre in a variety of formal and informal settings shall be provided throughout the degree program. Performance of a significant role in at least one full production during advanced study and no later than senior year is regarded as an essential experience. Full production includes, but is not limited to, the full production of a musical or the equivalent in other media.
 - f. Opportunities for developing repertory and techniques for auditions.

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Standards for Accreditation

XII. Graduate Programs in Theatre

A. Fundamental Purposes and Protocols

4. Creative Work, Inquiry, Research, and Scholarship

Amend XII.A.4.b.(3) as follows:

4. Creative Work, Inquiry, Research, and Scholarship

- a. Professional work in theatre specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work exhibits the integration of specific intent, content, methodology, and achievement of desired result. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, pedagogical, or other specializations that results in contributions to the body of knowledge and practice in theatre. Competency to practice includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with one or more fields of specialization.

- b. These types include but are not limited to:
- (1) Work in performance, production, or playwriting that results in contributions to the body of knowledge and practice in theatre.
 - (2) Development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in fields that the theatre artist wishes to use in the creation, performance, or production of a work of theatre.
 - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In theatre, this includes, but is not limited to, such areas as theatre history, theory, and criticism; **performance studies**; the relationship of theatre to inquiry in the humanities, the sciences, and the social sciences; the influences of theatre in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of theatre thinking and pedagogy.
 - (4) Development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of drama therapy, and policy-making in various contexts.

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Standards for Accreditation

XII. Graduate Programs in Theatre

A. Fundamental Purposes and Protocols

7. Preparation for the Professions

Amend XII.A.7.a. as follows:

- a. **Career Development.** Many of those who earn graduate degrees in theatre will be engaged in a variety of theatre and theatre-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques, **become aware of the attributes and characteristics associated with leadership, and develop connections and records of achievement** necessary to (1) advance themselves ~~according to consistent with expectations and practices in~~ their area of specialization, and (2) fulfill their own career objectives.

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Appendices

Appendix I.B. Standards and Guidelines for Opera and Musical Theatre Programs

Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre

A. Musical Theatre Degrees with a Music Emphasis

Amend Section 5.A.3.e. as follows:

3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional music degree programs*):
 - a. Achievement of the highest possible level of performance as a singer-actor. Studies in voice shall continue throughout the entire degree program.
 - b. Achievement of a high level of skill in sight-singing.
 - c. Thorough development of skills in acting.

- d. Basic development of dance and movement skills appropriate to musical theatre.
- e. ~~Opportunities for p~~Performances ~~experience~~ in workshops and full productions of musical theatre in a variety of formal and informal settings **shall be provided throughout the degree program**. Performance of a significant role in at least one full production during advanced study **and no later than senior year** is regarded as an essential experience. **Full production includes, but is not limited to, the full production of a musical or the equivalent in other media.**
- f. Opportunities for developing repertory and techniques for auditions.

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Appendices

Appendix I.B. Standards and Guidelines for Opera and Musical Theatre Programs

Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre

B. Musical Theatre Degrees with a Theatre Emphasis

Amend Section 5.B.3.e. as follows:

- 3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional theatre degree programs*):
 - a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.
 - b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.
 - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
 - d. Opportunities to develop a high level of skill in sight-singing.
 - e. ~~Opportunities for p~~Performance ~~experience~~ in workshops and full productions of musical theatre in a variety of formal and informal settings **shall be provided throughout the degree program**. Performance of a significant role in at least one full production during advanced study **and no later than senior year** is regarded as an essential experience. **Full production includes, but is not limited to, the full production of a musical or the equivalent in other media.**
 - f. Opportunities for developing repertory and techniques for auditions.

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Appendices

Appendix I.B. Standards and Guidelines for Opera and Musical Theatre Programs

Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre

C. Interdisciplinary Degree in Musical Theatre

Amend Section 5.C.3.f. as follows:

- 3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
 - a. Achievement of the highest possible level of performance as a singer-actor or actor-singer. Studies in musical theatre shall continue throughout the entire degree program.

- b. Thorough development in skills in acting.
- c. Thorough development in basic musical skills including voice performance, musicianship, and music theory.
- d. Basic development of dance and movement skills appropriate to musical theatre.
- e. Opportunities to develop a high level of skill in sight-singing.
- f. ~~Opportunities for p~~Performance ~~experience~~ in workshops and full productions of musical theatre in a variety of formal and informal settings ~~shall be provided throughout the degree program~~. Performance of a significant role in at least one full production during advanced study ~~and no later than senior year~~ is regarded as an essential experience. ~~Full production includes, but is not limited to, the full production of a musical or the equivalent in other media.~~
- g. Opportunities for developing repertory and techniques for auditions.

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Appendices

Appendix II.A. NAST Advisory Concerning Theatre in General Education

Section 4. Guidelines for Specific Aspects of Theatre in General Education

D. The Local Community

Add new Section 4.D.6. as follows:

- D. The Local Community.** The community beyond the campus provides numerous opportunities in presentation, education, and advocacy.

The theatre unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for theatre.

The following are recommended:

1. The theatre unit should encourage faculty and student productions in the community. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. The theatre unit should be supportive of community theatrical societies and production groups.
3. The theatre unit, insofar as possible and appropriate, should be involved in teaching theatre at the pre-school, K–12, adult, and senior citizen levels.
4. The theatre unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentations.
5. There should be cooperation with school theatre programs and community performing groups to enhance theatrical development in the community.
6. ~~The theatre unit should consider the inherent benefits which result from drawing upon the various cultural resources in the community.~~

NOTE: Rationale for Changes

The rationale for the changes proposed above are as follows:

1. *Bylaws, Article III.*: Clarify and confirm responsibilities of members of the Board of Directors.
2. *Bylaws, Article IV.*: Clarify responsibilities of the members of the Commission on Accreditations.
3. *Rules of Practice and Procedure, Part II. Article I. Section 3.*: Emphasize the Association's current listing policy pertaining to post-secondary non-degree-granting curricular programs. Please note: This language, first approved by the Association as informed by Federal guidelines and included in the NAST *Handbook* in 1996, may be found as part of the Association's "Policies Concerning Listings in NAST Publications" (see NAST *Handbook 2018-19*, Appendix III.B.). Inclusion in the Rules of Practice and Procedure, Part II, Article I. Section 3. highlights this important policy and adjoins it with information pertaining to curricular requirements.
4. *Library and Learning Resources.* Provide guidance regarding the training of students in the use of, and development of understanding pertaining to, library resources.
5. *Recruitment, Admission-Retention, Record Keeping, and Advisement.* Confirm that policies pertain to students.
6. *Articulation with Other Institutions.* Expand the suggestions to include the development of clear and functional understandings and agreements.
7. *Non-Degree-Granting Programs for the Community.* Enhance awareness of the positive benefits that can arise from establishing connections between and among community members and entities.
8. *Liberal Arts Programs in Musical Theatre.* Clarify requirements for musical theatre studies within a liberal arts degree.
9. *Bachelor of Fine Arts in Acting – Guidelines.* Broaden the guidelines to include performance in other media in addition to full-length plays.
10. *Bachelor of Fine Arts in Acting – Essential Competencies, Experiences, and Opportunities.* Broaden the requirements to include media in addition to written plays, and clarify performance expectations for the Bachelor of Fine Arts in Acting.
11. *Bachelor of Fine Arts in Musical Theatre – Essential Competencies, Experiences, and Opportunities.* Clarify performance expectations for the Bachelor of Fine Arts in Musical Theatre.
12. *Creative Work, Inquiry, Research, and Scholarship.* Include performance studies as a field of inquiry.
13. *Preparation for the Professions.* Provide greater clarity regarding aspects which may assist students in their efforts to advance their career development initiatives.
14. *Bachelor of Musical Theatre with a Music Emphasis – Essential Competencies, Experiences, and Opportunities.* Clarify performance expectations for the Bachelor of Fine Arts in Musical Theatre with a Music Emphasis.
15. *Bachelor of Musical Theatre with a Theatre Emphasis – Essential Competencies, Experiences, and Opportunities.* Clarify performance expectations for the Bachelor of Fine Arts in Musical Theatre with a Theatre Emphasis.

16. *Bachelor of Musical Theatre Interdisciplinary Degree in Musical Theatre – Essential Competencies, Experiences, and Opportunities*. Clarify performance expectations for the Bachelor of Fine Arts in Musical Theatre Interdisciplinary Degree in Musical Theatre.
17. *The Local Community*. Enhance awareness of the positive benefits that can arise from establishing connections between and among community members and entities.